



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# THE MUSICAL TIMES, And Singing Class Circular.

FEBRUARY 1st, 1855.

## Music in this Number.

WHO COMES SO DARK.

Composed by DR. CALLCOTT.

## HISTORY OF MUSICAL INSTRUMENTS.

Compiled from "Sir John Hawkins's History of Music."

By JAMES TILLEARD, F.R.G.S.

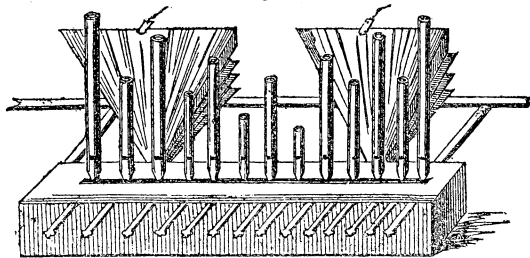
From the "Educational Expositor."

(Continued from page 258.)

Of the Sampunia, derived, as Kircher conjectures, from the Greek Symphonia, as also of the preceding instrument, mention is made, as Kircher asserts, in the Chaldaic of the book of Daniel, chap. iii. He says also that it is described in the Schilte Haggiborim, as consisting of a round belly, made of the skin of a ram or wether, into which two pipes were inserted, one to fill the belly with wind, the other to emit the sound; the lower pipe had holes in it, and was played on by the fingers. In short, it seems to have been neither more nor less than the Cornamusa, or common bag-pipe; and Kircher says that in Italy, even in his days, it was known by the name of the Zampugna.

The Hebrews had also an instrument, described in the Schilte Haggiborim, called Macraphe d'Aruchin, consisting of several orders of pipes, which were

Fig. 42.



supplied with wind by means of bellows; it had keys, and would at this time, without hesitation, be called an organ. See figure 42.

Of *Fistulæ* it seems the Hebrews had sundry kinds; they were chiefly the horns or bones of animals, straight or contorted, as nature fashioned them: the representations of sundry kinds of them, in figures 43, 44, 45, 46, are taken from Kircher.

Fig. 43.

Fig. 44.

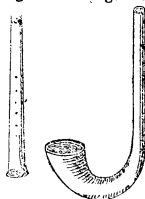
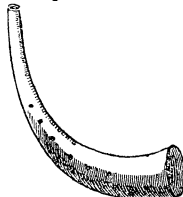
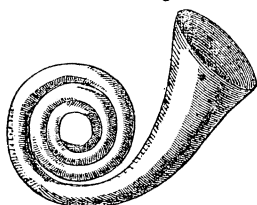


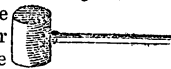
Fig. 45.

Fig. 46.



In the account which Blanchinus has given of the Jewish musical instruments, he mentions a mallet of wood used by them in their worship, and which at certain times is beaten by the people on the beams, seats, and other parts of the synagogue, in commemoration of the tumult preceding the Crucifixion, or as the modern Jews say, at the hanging of Haman, figure 47. Instruments of this kind, and which produce noise rather than sound, are improperly classed among instruments of music.

Fig. 47.



It is evident from the accounts of Kircher and others, that some of the Hebrew instruments approach so nearly to the form of those of more modern times, as to give reason to suspect the authenticity of the representation: others appear to have been so very inartificially constructed, that we scarce credit the relation given of their effects. It is clear, that Kircher and Schütterus had from the Rabinnical writers little more than the bare names of many of the instruments described by them; yet have they both, in some instances, ventured to represent them by forms of a comparatively late invention. Who does not see that the Minnin, as represented by the former, and the Lute, are one and the same instrument? And what difference can be discerned between the Machul and the Spanish Guitar? Or can we believe that the Macraphe d'Aruchin, and such rude essays towards melody as the Gnets Berusim, the Sistrum, or the Minagnghinim, could subsist among the same people, in any given period of civilization?

It is not impossible to conceive anything like a system to which such instruments as the Thoph, or the Gnets Berusim could be adapted: if the strokes of the pestle against a mortar, like those of the latter, be reducible to measure; yet, surely the rattling of a chain, like the music of the Minagnghinim, is not; or what if they were, would the sounds produced in either case make music? To speak freely on this matter, whatever advantages this people might derive from the instructions of an inspired law-giver, and the occasional interpositions of the Almighty, it nowhere appears that their attainments in literature were very great: or that they excelled in any of those arts that attend the refinement of human manners; the figure they made among the neighbouring nations appears to have been very inconsiderable; and with respect to their music, there is but too much reason to suppose that it was very barbarous.

## INVENTION OF THE ORGAN.

Authors in general ascribe the introduction of organs into churches to Pope Vitalianus, who, as Du Pin, Platina, and others relate, was advanced to the pontificate in A.D. 663.

Siebert relates that in the year 766 the emperor Constantine sent an organ as a present to Pepin, then king of France, though the annals of Metz refer to the year 757; from hence, some with good reason, date the first introduction of the organ into that kingdom, but it was not till about the year 826 that organs became common in Europe.

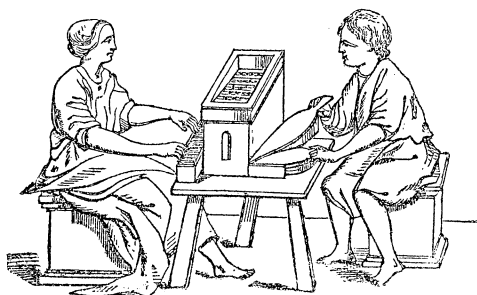
Whoever is acquainted with the exquisite mechanism of this instrument, and considers the very low state of the manual arts at that time, will hardly be persuaded that the organ of the eighth century bore any very near resemblance to that now in use.

Vitruvius undertakes to describe an instrument

called the hydraulic or water organ, but so imperfectly has he described it, that to understand his meaning has given infinite trouble and vexation to many a learned inquirer. For the existence of this strange instrument, we have not only the testimony of Vitruvius, but a passage in Claudian, which cannot by any kind of construction be referred to any other. It is said by some that the hydraulic organ was invented by Hero, of Alexandria; others assert that Ctesibus, about the year of the world 3782, invented an instrument that produced music by the compression of water on the air; and that this instrument, which answers precisely to the hydraulic organ, was improved by Archimedes and Vitruvius.

Zarlino has bestowed great pains in a disquisition on the structure of the ancient organ. He attempts a description of the hydraulic organ from Vitruvius, which he leaves just as he found it; he then cites a Greek epigram of Julian the Apostate, who lived about the year 364, in which an organ is described. He speaks of the *sommiero* of an organ in his possession, that belonged to a church of the nuns, in the most ancient city of Grado, the seat of a patriarch before the sacking of it by Pepo, the patriarch of Aquileia, in the year 580. This *sommiero* (or case) he describes as being about two feet long, and a fourth of that measure broad, and containing only thirty pipes and fifteen keys, but without any stop; the pipes, he says, were ranged in two orders, each containing fifteen, but whether they were tuned in the unison or octave, as also whether they were of wood or metal, he says is hard to guess; he says further, that this instrument had bellows in the back part, such as are to be seen in the modern regali. Zarlino speaks also of an ancient organ in the church of St. Anthony, of Padua, of a convenient bigness, which had many orders of pipes, but no stops. But upon the whole he is clearly of opinion that the hydraulic organ of Vitruvius, that other mentioned in the epigram of Julian, and that in the city of Grado, were essentially the same with the organ of his time (1571).

Mersennus seems to carry the antiquity of the organ further back than Zarlino has done, and to think that not only the hydraulic, but the pneumatic organ was in use among the Romans, though he has left it to the antiquaries to ascertain the precise time; for, speaking of the epigram made in its praise by the emperor Julian, he relates that the *Sieur Naudé* had sent him from the *Matthei* gardens at Rome the form of a little cabinet of an organ, with bellows like those made use of to kindle a fire, and a representation of a man placed behind the cabinet blowing the bellows, and of a woman touching the keys. The monument



here spoken of has been recovered. Probably it is extant in some one or other of the collections of the antiquities, published since the time of Mersennus, but the foregoing representation of it was found among the papers of Nicola Francesco Haym, the author of *Il Tesoro Britannico delle Medaglie Antiche*.

The same author takes occasion to mention an organ described in an epistle to Dardanus, in the fourth volume of the works of St. Jerome. This organ, he says, is represented as having twelve pairs of bellows and fifteen pipes, and a wind-chest made of two elephant skins; and as yielding a sound as loud as thunder, which might be heard at more than a thousand paces distance. Mersennus adds that in the same epistle mention is made of an organ at Jerusalem, which was heard at the Mount of Olives. But he remarks that, if the elephant skins above mentioned were sewed together, and were filled by bellows, the instrument was more properly a cornamusa, or bagpipe, than an organ.

To this account of organs of a singular construction, the following may be added of some less ancient. Fuller mentions an organ with golden pipes. Leander Alberti says he saw one, in the Court of the Duke of Mantua, of alabaster, and another at Venice made all of glass; and Pope Sylvester the Second made an organ that was played on by warm water.

For the early use of the organ in this kingdom we have the testimony of Sir Henry Spelman, who relates that on the death of King Edgar, the choirs of monks and their organs were turned into lamentations.

Farther, William of Malmesbury relates that St. Dunstan, in the reign of the same king, gave many great bells and organs to the churches of the west; which latter he so describes, that they appear to have been very little different from those now in use. They had brass pipes and bellows.

Fuller, in his "Worthies of Derbyshire," mentions a famous organ, formerly at Wrexham, in that county, a matter of great curiosity, in respect that the instrument was erected, not in a cathedral, but in a parochial church. He speaks also of an improvement of the organ by one Bernard, a Venetian, of whom he asserts that he was absolutely the best musician in the world.

It is very remarkable that none of our cathedral or other foundations for the performance of divine service, except that of Eton, afforded provision for an organist.\* That excellent musician, Dr. Benjamin Rogers, who was very well versed in the history of his own profession, once took notice of this to Anthony Wood: and considering that the use of organs in divine service is almost coeval with choral singing itself, to account for it is somewhat difficult; it seems, however, not improbable that, in most foundations, the duty of organist was discharged by some one or other of the vicars-choral.† In the statutes of Canterbury cathedral provision is made for players on sackbuts, and cornets, which on solemn occasions might probably be joined to, or used in aid of the organ.

\* The first instance that we have found of a stipendiary organist is that of one Leonard Fitz Simon, mentioned by Mr. Warton, in his life of Sir Thomas Pope, as being organist of Trinity College, Oxford: about 1580, at a salary of 20s. a year.

† In Dulwich College, founded by Alleyn, the player, in the reign of James I., provision is made by the statutes that the children there educated shall be taught prick-song; and for that purpose, and for performing the services of the chapel, one of the fellows is required to be a skilful organist.

## ORIGIN OF OTHER MUSICAL INSTRUMENTS NOW IN USE.

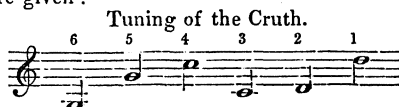
It remains now to give an account of the origin of such of the instruments now in use as have not already been spoken of. What instruments were in use among the common people, and served for the amusement of the several classes of the laity before the year 1300, is very difficult to discover: it appears,\* however, that so early as the year 679 the bishops and other ecclesiastics were used to be entertained at the places of their ordinary residence with music; and, as it would seem, of the syphonic kind.

Of instruments in common use, it is indisputable that the triangular harp is by far of the greatest antiquity. Vincentio Galilei ascribes the invention of it to the Irish; but Mr. Selden speaks of a coin of Cunobeline, which he seems to have seen with the figure on the reverse of Apollo with a harp, which at once shows it to have been in use twenty-four years before the birth of Christ, and furnishes some ground to suppose that it was first constructed by those who were confessedly the most expert in the use of it, the ancient British bards.

The above account of the harp leads to an inquiry into the antiquity of another instrument, namely, the Cruth, or Crowth, formerly in use in Wales. In the Collectanea of Leland, amongst some Latin words, for which the author gives the Saxon appellations, Liticen is rendered **Cruth**.

The instrument here spoken of was of the fidicinal kind, somewhat resembling a violin, twenty-two inches in length, and an inch and a half in thickness. It had six strings, supported by a bridge, and was played on by a bow; the bridge differed from that of a violin in that it was flat, and not convex on the top, a circumstance from which it is to be inferred that the strings were struck at the same time, so as to afford a succession of concords. The bridge was not placed at right angles with the sides of the instrument, but in an oblique direction; and, which is farther to be remarked, one of the feet of the bridge went through one of the sound holes, which were circular, and rested on the inside of the back; the other foot, which was proportionably shorter, resting on the front before the other sound-hole.

Of the strings, the four first were conducted from the bridge down the finger-board, as those of a violin, but the fifth and sixth, which were about an inch longer than the others, left the small end of the neck about an inch to the right. The whole six were wound up either by wooden pegs in the form of the letter T, or by iron pins, which were turned with a wrest like those of a harp or spinnet. The figure, together with the tuning of this singular instrument is here given:—



AA The apertures for the hand.

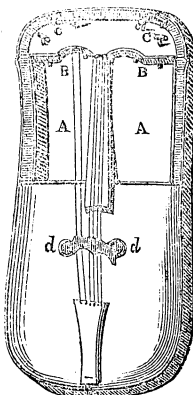
BB The strings conducted under the end board.

c c The pegs.

d d The sound-holes.

Of the tuning, it is to be remarked that the sixth and fifth strings were the unison and octave of G, the fourth and third the same of C, and the second and first the same of D; so that the second pair of strings were a fourth, and the third a fifth to the first.

Touching the antiquity of the Cruth, it must be confessed that there is but little written evidence to carry it farther back than to the time of Leland; nevertheless the opinion of its high antiquity was so strong among the inhabitants of the country where



it was used, as to afford a probable ground of conjecture that the Cruth might be the prototype of the whole fidicinal species of musical instruments.

Another kind of evidence of its antiquity, but which tends also to prove that the Cruth was not peculiar to Wales, arises from a discovery respecting the abbey church of Melross in Scotland, supposed to have been built about the time of Edward II. It seems that among the outside ornaments of that church, there is the figure of the instrument now under consideration, very little different from the representation above given of it.

The word Cruth was pronounced in English crowth, and corruptly crowd: a player on the Cruth was called a Crowther or Crowder, and so also was a common fiddler; and hence undoubtedly Crowther or Crowder, a common surname.

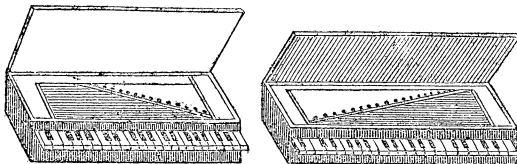
Luscinius has given accurate delineations of instruments which are to be considered as the prototypes of most of those now in use. Of him and his works the following is an account:—

Ottomarus Luscinius, a Benedictine monk, and a native of Strasburg, was the author of a treatise entitled *Musurgia*, published at Strasburg in 1536, in two parts, the first containing a description of the musical instruments in use in his time, and the other the rudiments of the science; to these are added two commentaries, containing the precepts of polyphonous music. It is a small book, of an oblong quarto size, containing about a hundred pages, and abounds with curious particulars; the *Musurgia* is in the form of a dialogue, in which the interlocutors are Andreas Silvanus, Sebastianus Virdung, Bartholomeus Stoflerus, Ottomarus Luscinius. They meet by accident, and enter into conversation on music, in which Stoflerus, acknowledging the great skill of his friend in the science, desires to be instructed in its precepts, which the other readily consents to. The dialogue is somewhat awkwardly conducted, for though Stoflerus is supposed to be just arrived from a foreign country, and the meeting to be accidental, Luscinius is prepared to receive him with a great basket of musical instruments, which his friend seeing, desires to be made acquainted with its contents. The instruments are severally produced by Luscinius, and he complies with the request of his friend by a discourse, which is no other than a lecture on them. The merit of this

\* From a decree of the Roman council, held on British affairs, anno 679, those of the clergy who entertained a real love for music were, by this decree and a subsequent canon, totally restrained from the practice of it for their recreation; the decree forbids social harmony; and by the fifty-eighth of king Edgar's canons, made

anno 960, is an express charge, "That no priest be a common rhymor, nor play on any musical instrument by himself or with any other men, but be wise and reverent as become his order."

book is greatly enhanced by the forms of the several instruments described in it, which are very accurately delineated, and are here also given. In the first class are the plectral instruments, exhibited in this and the following pages.



Of these two instruments it is to be observed, that they are both in fact Spinnets, though the latter is by Luscinius termed a Virginal, which is but another name for a small oblong spinnet. Scaliger speaks of the Clavichtherium, which appellation seems to comprehend as well the one as the other of the above instruments, as being much more ancient than the triangular spinnet, or the harpsichord; and indeed the latter seems to be an improvement of the former.

(To be continued.)

## MUSIC

### AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

UNDER the above heading, it is intended to collect some of the choicest sentences upon the subject of Music, from the finest Thinkers in the World of Letters. For the strictly musical student, this will not be without its interest and advantage; while for the amateur musical reader, it will have the charm of bringing to his mind the aspect in which an Art that he loves, has presented itself to the intelligence of masterful spirits in a sister Art.

Old Dan Chaucer, in his simple strong way—at once modest, yet fervently indicative of true power—says:

“God wot on music I *can* not, but I *guess* ;”\*

And wherever he has occasion to advert to sounds, he proves, that though he may not possess technical knowledge of music, he nevertheless has the right poet's perception of its beauty. How finely he touches upon the effects of music in grief, where he speaks of the love-stricken Arcite, in his sadness and feebleness of spirits:—

“And if he heard song or instrument,  
Then would he weep, he might not be stent.”

And again, he makes Troilus, in his anguish for Cressida's absence, unable to bear the sound of music, at a banquet where he chances to be:—

“These ladies eke that at this feastè been  
Since that he saw his lady was away,  
It was his sorrow on 'hem for to seen,  
Or for to hear on instrumentès play.  
For she that of his heart beareth the kay [key]  
Was absent, lo! this was his fantasy  
That no wight shoulde maken melody.”

His keen sense of the festive and jubilant effects of music, is fully as markedly evinced; and often in a

single line he will hit off the impression with a fine spirit of echoing resonance:—

“Now ringen trumpets loud, and clarion;”

Or where he talks of:—

“Pipes, trumpets, nakeres,† and clariounes,  
That in the battle blown bloody sounes;”

Or where he says:—

“Up gone the trumpets and the melody;  
And to the listès rode the company.”

This gives a fine picture to the eye, as well as sound to the ear. There are the uplifted trumpets of the heralds, with the proclaiming peal of the notes they send forth.

“With that a joyous fellowship issued  
Of minstrels, making goodly merriment,  
With wanton bards and rhymers impudent;  
All which together sang full cheerfully  
A lay of love's delight, with sweet content:  
After whom march'd a jolly company,  
In manner of a mask, enanged orderly.

The while a most delicious harmony,  
In full strange notes was sweetly heard to sound,  
That the rare sweetness of the melody  
The feeble senses wholly did confound,  
And the frail soul in deep delight nigh drown'd:  
And when it ceas'd shrill trumpets loud did bray,  
That their report did far away rebound,  
And when they ceas'd, it 'gan again to play,  
The while the maskers marched forth in trim array.”

Spenser.

“The isle is full of noises,  
Sounds, and sweet airs, that give delight, and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears; and sometimes voices,  
That, if I then had wak'd after long sleep,  
Will make me sleep again.”—*Shakespeare*.

Cowley has two lovely lines (that may worthily follow even Shakespeare), descriptive of sounds in the Fortunate Islands:—

“Soft-footed winds with tuneful voices there,  
Dance through the perfum'd air.”

Milton's divine strain fitly hymns the airs heard in Paradise:—

“How often from the steep  
Of echoing hill or thicket have we heard  
Celestial voices to the midnight air,  
Sole, or responsive each to other's note,  
Singing their great Creator! oft in bands,  
While they keep watch, or nightly rounding walk,  
With heavenly touch of instrumental sounds,  
In full harmonic number join'd, their songs  
Divide the night, and lift our thoughts to heaven.”

Coleridge has a stanza that is music itself; the swelling melody, the rise and fall, the exquisite cadence, are absolutely perfect:—

“And at evening evermore,  
In a chapel on the shore,  
Shall the chaunter, sad and saintly,  
Yellow tapers burning faintly,  
Doleful masses chaunt for thee,  
Miserere Domine!”

\* Chaucer's spelling has been modernized, wherever it is possible, without interfering with the rhyme or the rhythm.

† Nakere—a kind of brazen drum.